

à Monsieur
M. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. R. 2 70

Séparément:

Nº 1, en Ut	Pr. R. 2 50
Nº 2, en do #. L'île abandonnée	Pr. R. 1 35
Nº 3, en Mi	Pr. R. 2 40
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M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

Inst. Lib. de 20 Pages 50 c. et 10 c.

II. L'Île abandonnée. — Покинутый островъ.

Andante mesto. ♩ = 96-100.

Félix Blumenfeld, Op. 38 № 2.

Piano.

p tranquillo

pp

la mano sinistra sempre pp e sussurando

dolce

m.d.

m.d.

m.d.

m.d.

pp

2668 2670

This musical score consists of five systems of piano and voice parts. The piano part is written in treble and bass staves, and the voice part is in a single staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

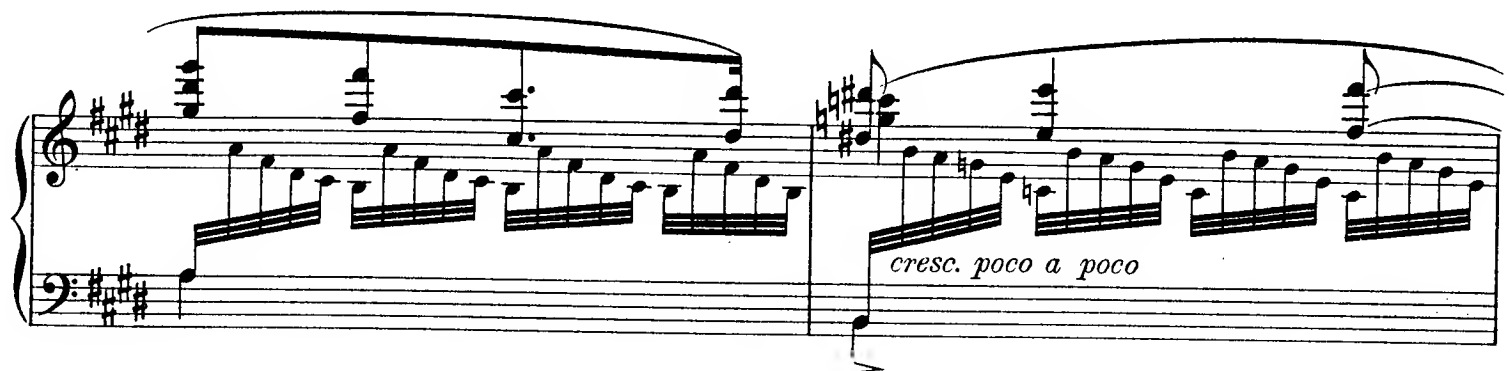
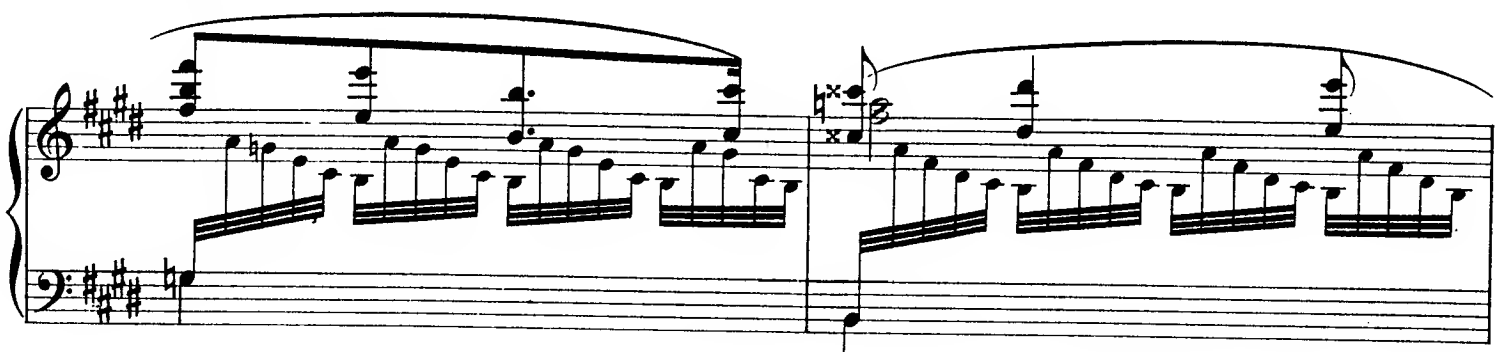
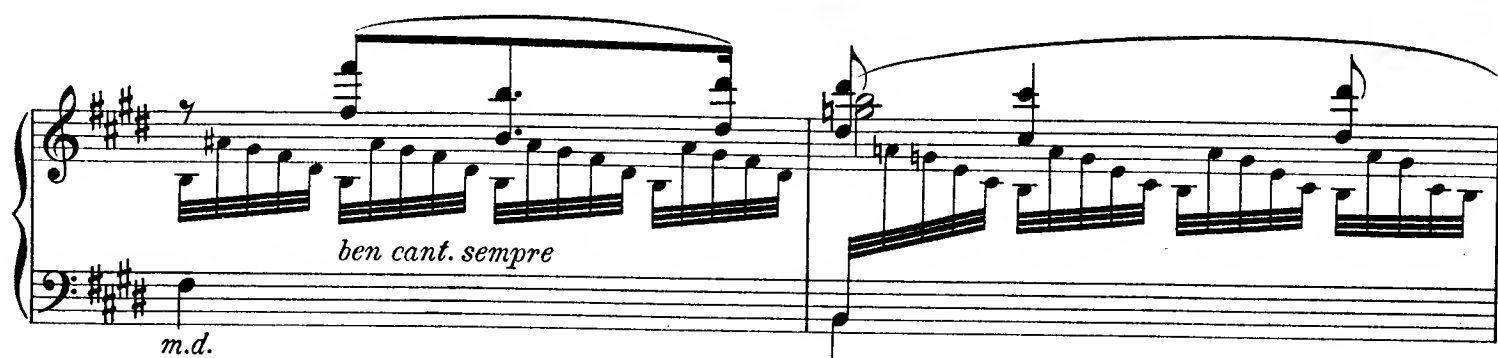
System 1: The piano part features a continuous eighth-note accompaniment in the bass. The voice part has a melodic line with a slur. The dynamic marking *m.d.* is present.

System 2: Similar to the first system, with a continuous eighth-note accompaniment and a melodic voice line. The dynamic marking *m.d.* is present.

System 3: The piano accompaniment continues. The voice part has a melodic line with a slur. The dynamic marking *m.d.* is present.

System 4: The piano part has a more complex accompaniment with some slurs. The voice part has a melodic line with a slur. The dynamic marking *m.d.* is present. A *mp* marking appears in the piano part.

System 5: The piano part features a continuous eighth-note accompaniment. The voice part has a melodic line with a slur. The dynamic marking *pp* is present in the piano part, and *m.g.* is present in the voice part. The instruction *cant. ma dolce* is written above the voice staff.



8

dim.

p

cresc. poco a poco

poco marc. il basso

m.d.

8

ff

First system of the musical score. The right hand features a melodic line with a grace note and a slur. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *dim.* (diminuendo) is present in the right hand.

Second system of the musical score. The right hand has a melodic line with a slur and a dynamic marking of *calando* (diminuendo). The left hand continues with eighth notes. A *molto* (much) marking is placed over the left hand. The system concludes with a *p tranquillo come sopra* (piano, tranquil as above) instruction.

Third system of the musical score. The right hand has a melodic line with a slur and a *pp* (pianissimo) dynamic marking. The left hand plays eighth notes. A *m.d.* (mano destra, right hand) marking is at the bottom left.

Fourth system of the musical score. The right hand has a melodic line with a slur. The left hand plays eighth notes. A *m.d.* (mano destra, right hand) marking is at the bottom left.

Fifth system of the musical score. The right hand has a melodic line with a slur. The left hand plays eighth notes. A *m.d.* (mano destra, right hand) marking is at the bottom left.


First system of a musical score. The right hand (treble clef) has a whole note chord at the beginning, followed by a long rest. The left hand (bass clef) plays a continuous eighth-note pattern. A dynamic marking *m.d.* is below the first measure. A slur covers the first two measures of the left hand. A second measure of the left hand has a dynamic marking *pp* and a fingering *1 4* below it.

Second system of a musical score. The right hand (treble clef) has a whole note chord, followed by a half note, and then a whole note. A dynamic marking *mf* is below the first measure. A slur covers the first two measures of the right hand. The left hand (bass clef) plays a continuous eighth-note pattern. A dynamic marking *ben cant.* is above the first measure of the right hand.

Third system of a musical score. The right hand (treble clef) has a whole note chord, followed by a half note, and then a whole note. The left hand (bass clef) plays a continuous eighth-note pattern.

Fourth system of a musical score. The right hand (treble clef) has a whole note chord, followed by a half note, and then a whole note. A dynamic marking *dolce* is above the first measure. A slur covers the first two measures of the right hand. The left hand (bass clef) plays a continuous eighth-note pattern. A dynamic marking *p* is below the first measure of the left hand.

Fifth system of a musical score. The right hand (treble clef) has a whole note chord, followed by a half note, and then a whole note. A dynamic marking *meno p* is below the first measure of the left hand. The left hand (bass clef) plays a continuous eighth-note pattern.



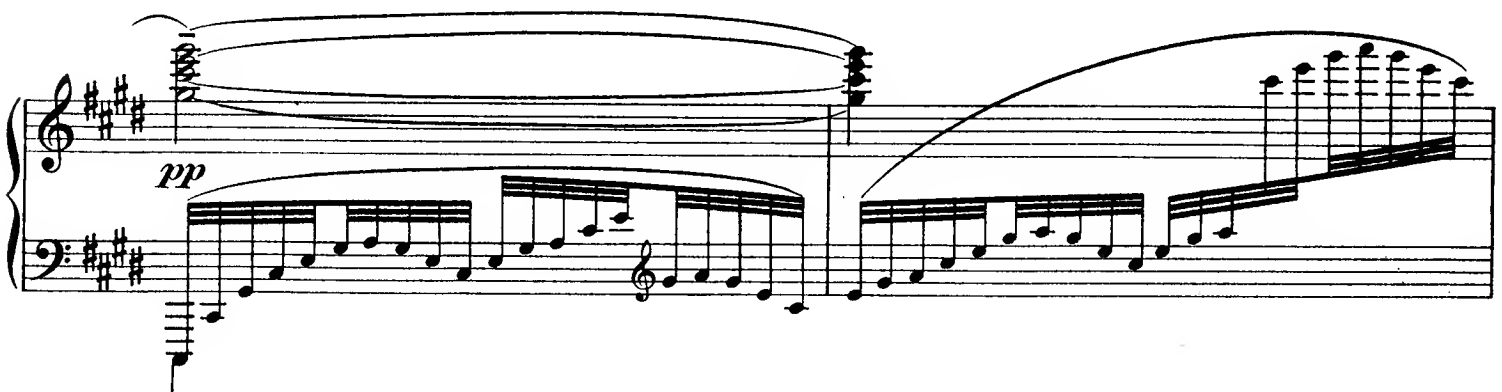
First system of musical notation. The treble staff features a melodic line with a long slur. The bass staff contains a continuous eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). The instruction *dim. poco a poco al Fine.* is written above the treble staff.



Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff continues the eighth-note accompaniment. The key signature remains three sharps.



Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues the eighth-note accompaniment. The instruction *morendo* is written above the treble staff. The system ends with a double bar line and a repeat sign.



Fourth system of musical notation. The treble staff begins with a *pp* dynamic marking and a long slur. The bass staff continues the eighth-note accompaniment. The system ends with a double bar line and a repeat sign.



Fifth system of musical notation. The treble staff features a melodic line with a slur and a *ppp* dynamic marking. The bass staff continues the eighth-note accompaniment. The system ends with a double bar line and a repeat sign. The instruction *ppp* is written below the bass staff.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
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à Monsieur
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Morceaux détachés

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FÉLIX BLUMENFELD.

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Séparément:

Nº 1, en Ut	Pr. $\text{R.} = 25$
Nº 2, en do #. L'Île abandonnée	Pr. $\text{R.} = 35$
Nº 3, en Mi	Pr. $\text{R.} = 45$
Nº 4, en Si. Barcarolle	Pr. $\text{R.} = 65$
Nº 5, en si b. Saules pleureurs	Pr. $\text{R.} = 45$
Nº 6, en Ut. La Fontaine	Pr. $\text{R.} = 30$

Propriété de l'Éditeur pour tous Pays.

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1906

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[Inst. Litij de C. C. R. d. G. m. b. H. Leipzig]

III.

Lento, ma non troppo. ♩ = 60.

Félix Blumenfeld, Op. 38 N° 3.

Piano.

p molto legat e cant.

The musical score is written for piano and consists of four systems. The first system is in A major (three sharps) and features a piano introduction with a 'p molto legat e cant.' marking. The second system continues in A major and includes a 'mp' marking. The third system changes to B-flat major (two flats) and includes 'mp' and 'p' markings. The fourth system continues in B-flat major and includes 'mf', 'p', 'mp', and 'dim.' markings. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as chords, arpeggios, and dynamic markings.

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The music features a series of chords and melodic lines, with a *pp* (pianissimo) dynamic marking in the middle. A long slur covers the entire system.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps (F-sharp, C-sharp, G-sharp). The lower staff has a bass clef and the same key signature. The music features a series of chords and melodic lines, with a *p* (piano) dynamic marking at the beginning. A long slur covers the entire system.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music features a series of chords and melodic lines, with a *pp* (pianissimo) dynamic marking at the beginning. A long slur covers the entire system. The system ends with a *rit. poco* (ritardando poco) marking and a *mf dim. molto* (mezzo-forte, molto diminuendo) marking.

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music features a series of chords and melodic lines, with a *pp* (pianissimo) dynamic marking at the beginning. A long slur covers the entire system. The system ends with a *rit. poco* (ritardando poco) marking and a *ppp* (pianississimo) dynamic marking. There is also a *m. g.* (mezzo-giusto) marking at the end.

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No. 4. Canzona —.80 —.30		Séparément.		No. 1. La ♭ 1.40 —.50		No. 3. Berceuse (Kolysan-	
A. N. Alpheraky.		No. 1. Mi —.40 —.15		No. 2. Sol ♭ —.80 —.30		ka) —.40 —.15	
Op. 25. 3 Morceaux. Complet 1.40 —.50		No. 2. Ré ♭ —.60 —.25		Op. 14. Sur mer. Etude . . 1.60 —.60		No. 4. Mazurka (Mazurek) —.80 —.30	
Séparément.		Op. 9. Miniatures. Complet. 1.60 —.60		Op. 16. Valse-Impromptu. . . 1.60 —.60		Op. 24. Etude de concert en fa ♯ 1.40 —.50	
No. 1. Introduction. . . —.60 —.25		Séparément.		Op. 17. Préludes		Op. 25. 2 Etudes - Fantaisies.	
No. 2. Mazurka —.60 —.25		No. 1. Fuguetta —.40 —.15		Cahier I. Complet. . . 2.—.70		Complet 2.—.70	
No. 3. Sérénade levantine —.60 —.25		No. 2. Mazurka —.60 —.25		Séparément.		Séparément.	
Op. 27. 3 Morceaux. Complet 1.40 —.50		No. 3. Valse. Ré —.60 —.25		No. 1. Ut —.40 —.15		No. 1. sol 1.20 —.45	
Séparément.		Op. 10. Prélude —.60 —.25		No. 2. la —.80 —.30		No. 2. mi ♭ 1.20 —.45	
No. 1. Mazurka. ut . . . —.80 —.30		Op. 11. Valse et Etude. Complet 1.40 —.50		Op. 18. Valse-Impromptu. . . 1.60 —.60		Op. 27. 10 Moments lyriques.	
No. 2. Mazurka. sol . . . —.60 —.25		Séparément.		Op. 19. 2 Etudes. Complet 1.40 —.50		Cahier I. No. 1. Mi ♭. No. 2.	
No. 3. Valse. Mi ♭ . . . —.80 —.30		Séparément.		Séparément.		Sol ♯. No. 3. Si. No. 4. Mi.	
Op. 29. 3 Morceaux. Complet 1.40 —.50		No. 1. Impromptu . . . —.60 —.25		No. 1. Ut —.40 —.15		No. 5. Sol 1.40 —.50	
Séparément.		No. 2. Valse. fa . . . —.60 —.25		No. 2. la —.80 —.30		Cahier II. No. 6. Ré. No. 7.	
No. 1. Duo —.60 —.25		Op. 12. Nocturne —.80 —.30		No. 3. Sol —.40 —.15		Sol. No. 8. Mi ♭. No. 9. Do.	
No. 2. Scherzo —.60 —.25		Op. 13. Impromptu et Valse.		No. 4. mi —.80 —.30		No. 10. Fa 1.40 —.50	
No. 3. Valse —.80 —.30		Complet 1.20 —.45		No. 5. Ré —.80 —.30		Op. 28. Impromptu (en Si) . 1.—.35	
Op. 30. 3 Morceaux. Complet 1.20 —.45		Séparément.		No. 6. si —.60 —.25		Op. 29. 2 Etudes. Complet . 1.40 —.50	
Séparément.		No. 1. Souvenir lointain —.60 —.25		Cahier II. Complet . . . 2.—.70		Séparément.	
No. 1. Etude. Sol ♭ . . . —.40 —.15		No. 2. Orientale —.60 —.25		Séparément.		No. 1, en Ré —.80 —.30	
No. 2. Menuet. ut . . . —.60 —.25		No. 3. Elégie —.60 —.25		No. 7. La —.80 —.30		No. 2, en La —.80 —.30	
No. 3. Etude. Fa —.60 —.25		No. 4. La pièce de maman —.60 —.25		No. 8. fa ♯ —.40 —.15		Op. 31. 2 ^{me} Suite polonaise	
Nicolas Artciboucheff.		Op. 8. Préludes 1.—.35		No. 9. Mi —.40 —.15		(en La). Complet . . . 3.— 1.05	
Op. 3. 2 Mazurkas. Complet 1.60 —.60		Séparément.		No. 10. ut ♯ —.40 —.15		Séparément.	
Séparément.		No. 1. Valse triste . . . —.60 —.25		No. 11. Si —.60 —.25		No. 1. Krakowiak —.80 —.30	
No. 1. mi ♭ —.80 —.30		No. 2. Valse gracieuse —.60 —.25		No. 12. sol ♯ —.80 —.30		No. 2. Kujawiak—Obertas 1.—.35	
No. 2. La ♭ 1.20 —.45		Op. 7. 4 Pièces caractéristiques.		Cahier III. Complet . . . 2.—.70		No. 3. Mazourka 1.—.35	
Op. 7. 2 Morceaux. Complet 1.20 —.45		Complet 1.40 —.50		Séparément.		No. 4. Polonaise 1.40 —.50	
Séparément.		Séparément.		No. 13. Fa ♯ —.60 —.25		Op. 32. Suite lyrique . . . 2.—.70	
No. 1. Valse —.60 —.25		No. 1. Souvenir lointain —.60 —.25		No. 14. mi ♭ —.40 —.15		Op. 33. 2 Fragments caractéri-	
No. 2. Mazurka —.60 —.25		No. 2. Orientale —.60 —.25		No. 15. Ré ♭ —.80 —.30		stiques —.80 —.30	

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. M.^2 70

Séparément:

Nº 1, en Ut	Pr. M.^2 23
Nº 2, en do #. L'Île abandonnée	Pr. M.^2 35
Nº 3, en Mi	Pr. M.^2 43
Nº 4, en Si. Barcarolle	Pr. M.^2 53
Nº 5, en si b. Saules pleureurs	Pr. M.^2 43
Nº 6, en Ut. La Fontaine	Pr. M.^2 38

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M. P. BELAÏEFF, LEIPZIG.

1906

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IV.

3

Barcarolle. — Баркаролла.

Andantino. $\text{♩} = 104-108$. Molto tranquillo.

Félix Blumenfeld, Op. 38 N° 4.

Piano.

p sempre legatiss. ed armonioso

cresc. poco

mf



The musical score consists of five systems of staves. The first system shows a piano introduction with a treble and bass staff. The second system begins with a measure marked '8' and includes dynamics *mf* and *dim.*, and the instruction *tranguillo*. The third system features the instruction *ben cant.* and the dynamic *mp*. The fourth system includes the dynamic *p*. The fifth system concludes with the dynamics *pp* and *ppp*, and includes a fingering diagram for the right hand showing fingers 1, 2, 3, 4, and 5.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet	2. — .70	Op. 2. 4 Morceaux. Complet	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet	2. — .70
No. 1. Chant d'automne	— .60 — .25	No. 1. La b	1. — .35	No. 1. Etude. La	— .80 — .30	Séparément.	
No. 2. Idylle	— .40 — .15	No. 2. Fa #	1. — .35	No. 2. Souvenir douloureux	— .60 — .25	No. 19. Mi b	— .60 — .25
No. 3. Valse	1. — .35	No. 3. La	— .80 — .30	No. 3. Quasi Mazurka	— .80 — .30	No. 20. ut	— .60 — .25
E. Alenëff.		Op. 2. 3 Valses. Complet		No. 4. Mazurka de concert	1. — .35	No. 21. Si b	— .60 — .25
Op. 7. 3 Morceaux. Complet	2. — .70	Séparément.		Op. 3. 3 Etudes. Complet	2. — .70	No. 22. sol	— .60 — .25
Séparément.		No. 1. mi	— .80 — .30	Séparément.		No. 23. Fa	— .60 — .25
No. 1. Valse-Impromptu	1. — .35	No. 2. ré #	1. — .35	No. 1. Ré b	1.20 — .45	No. 24. ré	— .60 — .25
No. 2. Mazurka rustique	— .80 — .30	No. 3. Si b	1.40 — .50	No. 2. mi	— .60 — .25	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte	— .80 — .30	Op. 3. Variation sur un thème original	1.80 — .65	No. 3. La	— .80 — .30	Mi	1.40 — .50
Op. 8. 2 Mazurkas. Complet	1.40 — .50	Op. 5. 5 Morceaux. Complet	1.80 — .65	Op. 4. Valse-Etude	1.40 — .50	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet	1.60 — .60	Séparément.	
No. 1. Ré b	— .80 — .30	No. 1. Romance	— .60 — .25	Séparément.		No. 1. Moment de désespoir	— .60 — .25
No. 2. Mi	— .80 — .30	No. 2. Etude	— .60 — .25	No. 1. Une nuit à Magarach (Crimée). Mi	1. — .35	No. 2. Le soir	— .60 — .25
Op. 9. 5 Morceaux. Complet	2. — .70	No. 3. Burlesque	— .60 — .25	No. 2. mi b	— .80 — .30	No. 3. Une course	1. — .35
Séparément.		No. 4. Prélude	— .40 — .15	Op. 8. Variations caractéristiques sur un thème original	2. — .70	Op. 22. 2 Morceaux.	
No. 1. Arabesque	— .80 — .30	No. 5. Etude	— .80 — .30	Op. 11. Mazurka	1.60 — .60	No. 1. Mazurka (en La b)	— .80 — .30
No. 2. Notturmo	— .60 — .25	Op. 6. 4 Morceaux. Complet	1.80 — .65	Op. 12. 4 Préludes. Complet	1.60 — .60	No. 2. Valse brillante (en Si)	1.40 — .50
No. 3. Impromptu	— .60 — .25	Séparément.		Séparément.		Op. 23. Suite polonaise. Complet	1.60 — .60
No. 4. Burlesque	— .60 — .25	No. 1. Valse. La	— .80 — .30	No. 1, en Sol	— .60 — .25	Séparément.	
No. 5. Novallette	— .80 — .30	No. 2. Nocturne	— .60 — .25	No. 2, en Mi	— .60 — .25	No. 1. Krakovienne (Krakowiak)	— .60 — .25
Op. 10. 4 Morceaux. Complet	2. — .70	No. 3. Intermezzo	— .60 — .25	No. 3, en Ut #	— .60 — .25	No. 2. A la Mazurka (Kujawiak)	— .80 — .30
Séparément.		No. 4. Impromptu	— .60 — .25	No. 4, en Ré	— .40 — .15	No. 3. Berceuse (Kolysanka)	— .40 — .15
No. 1. Petites Variations	1.20 — .45	Op. 8. 2 Préludes. Complet	1. — .35	Op. 13. 2 Impromptus. Complet	1.80 — .65	No. 4. Mazurka (Mazurek)	— .80 — .30
No. 2. Valse	— .60 — .25	Séparément.		Séparément.		Op. 24. Etude de concert en fa #	1.40 — .50
No. 3. Intermezzo	— .80 — .30	No. 1. Mi	— .40 — .15	No. 1. La b	1.40 — .50	Op. 25. 2 Etudes - Fantaisies. Complet	2. — .70
No. 4. Canzona	— .80 — .30	No. 2. Ré b	— .60 — .25	No. 2. Sol b	— .80 — .30	Séparément.	
A. N. Alphéraky.		Op. 9. Miniatures. Complet	1.60 — .60	Op. 14. Sur mer. Etude	1.60 — .60	No. 1. sol	1.20 — .45
Op. 25. 3 Morceaux. Complet	1.40 — .50	Séparément.		Op. 16. Valse-Impromptu	1.60 — .60	No. 2. mi b	1.20 — .45
Séparément.		No. 1. Fuguettes	— .40 — .15	Op. 17. Préludes.		Op. 27. 10 Moments lyriques.	
No. 1. Introduction	— .60 — .25	No. 2. Mazurka	— .60 — .25	Cahier I. Complet	2. — .70	Cahier I. No. 1. Mi b. No. 2. Sol #.	
No. 2. Mazurka	— .60 — .25	No. 3. Valse. Ré	— .60 — .25	Séparément.		No. 3. Si. No. 4. Mi.	
No. 3. Sérénade levantine	— .60 — .25	Op. 10. Prélude	— .60 — .25	No. 1. Ut	— .40 — .15	No. 5. Sol	1.40 — .50
Op. 27. 3 Morceaux. Complet	1.40 — .50	Op. 11. Valse et Etude. Complet	1.40 — .50	No. 2. la	— .80 — .30	Cahier II. No. 6. Ré. No. 7. Sol.	
Séparément.		Séparément.		Op. 17. Valse-Impromptu	1.60 — .60	No. 8. Mi b. No. 9. Do.	
No. 1. Mazurka. ut	— .80 — .30	No. 1. Valse. Sol b	1. — .35	Op. 17. Préludes.		No. 10. Fa	1.40 — .50
No. 2. Mazurka. sol	— .60 — .25	No. 2. Etude	— .80 — .30	Cahier I. Complet	2. — .70	Op. 28. Impromptu (en Si)	1. — .35
No. 3. Valse. Mi b	— .80 — .30	Op. 12. Nocturne	— .80 — .30	Séparément.		Op. 29. 2 Etudes. Complet	1.40 — .50
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 13. Impromptu et Valse. Complet	1.20 — .45	No. 1. Ut	— .40 — .15	Séparément.	
Séparément.		Séparément.		No. 2. la	— .80 — .30	No. 1, en Ré	— .80 — .30
No. 1. Duo	— .60 — .25	No. 1. Impromptu	— .60 — .25	No. 3. Sol	— .40 — .15	No. 2, en La	— .80 — .30
No. 2. Scherzo	— .60 — .25	No. 2. Valse. fa	— .60 — .25	No. 4. mi	— .80 — .30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
No. 3. Valse	— .80 — .30	Nicolas Amani.		No. 5. Ré	— .80 — .30	Séparément.	
Op. 30. 3 Morceaux. Complet	1.20 — .45	Op. 3. Tema con Variazioni	1.60 — .60	No. 6. si	— .60 — .25	No. 1. Krakowiak	— .80 — .30
Séparément.		Op. 4. Suite. Complet	1.60 — .60	Cahier II. Complet	2. — .70	No. 2. Kujawiak—Obertas	1. — .35
No. 1. Etude. Sol b	— .40 — .15	Séparément.		Séparément.		No. 3. Mazourka	1. — .35
No. 2. Menuet. ut	— .60 — .25	No. 1. Prélude	— .40 — .15	No. 7. La	— .80 — .30	No. 4. Polonaise	1.40 — .50
No. 3. Etude. Fa	— .60 — .25	No. 2. Minuetto	— .80 — .30	No. 8. fa #	— .40 — .15	Op. 32. Suite lyrique	2. — .70
Nicolas Artciboucheff.		No. 3. Gigue	— .60 — .25	No. 9. Mi	— .40 — .15	Op. 33. 2 Fragments caractéristiques	— .80 — .30
Op. 3. 2 Mazurkas. Complet	1.60 — .60	No. 4. Gavotte	— .80 — .30	No. 10. ut #	— .40 — .15	Op. 34. Ballade (en forme de Variations)	1.60 — .60
Séparément.		Op. 5. 2 Valses. Complet	1. — .35	No. 11. Si	— .60 — .25	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 1. mi b	— .80 — .30	Séparément.		No. 12. sol #	— .80 — .30	Séparément.	
No. 2. La b	1.20 — .45	No. 1. Valse triste	— .60 — .25	Cahier III. Complet	2. — .70	No. 1, en La b	— .80 — .30
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 2. Valse gracieuse	— .60 — .25	Séparément.		No. 2, en do	— .60 — .25
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50	No. 13. Fa #	— .60 — .25	No. 3, en Mi b	— .60 — .25
No. 1. Valse	— .60 — .25	Séparément.		No. 14. mi b	— .40 — .15		
No. 2. Mazurka	— .60 — .25	No. 1. Souvenir lointain	— .60 — .25	No. 15. Ré b	— .80 — .30		
		No. 2. Orientale	— .60 — .25	No. 16. si b	— .60 — .25		
		No. 3. Elégie	— .60 — .25	No. 17. La b	— .60 — .25		
		No. 4. La pièce de maman	— .60 — .25	No. 18. (Memento mori.) fa	— .60 — .25		
		Op. 8. Préludes	1. — .35				

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. $\frac{2}{70}$

Séparément :

N° 1, en Ut	Pr. $\frac{1}{25}$
N° 2, en do #. L'île abandonnée	Pr. $\frac{1}{35}$
N° 3, en Mi	Pr. $\frac{1}{45}$
N° 4, en Si. Barcarolle	Pr. $\frac{1}{55}$
N° 5, en si b. Saules pleureurs	Pr. $\frac{1}{45}$
N° 6, en Ut. La Fontaine	Pr. $\frac{1}{30}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

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VI.

La Fontaine. — ФОНТАНЪ.

Félix Blumenfeld, Op. 38 № 6.

Allegro vivo. ♩ = 104-108.

Piano.

The musical score is written for piano in 4/4 time. It begins with a piano introduction marked 'pp'. The first system features a melodic line in the right hand with slurs and fingerings (10, 8) and a bass line. The second system continues the melodic line with slurs and fingerings (9, 10, 8). The third system features a melodic line with slurs and fingerings (8) and a bass line. The fourth system continues the melodic line with slurs and fingerings (8). The fifth system continues the melodic line with slurs and fingerings (8). The key signature is one flat (B-flat).

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The music is characterized by intricate, flowing melodic lines, often spanning multiple octaves, with frequent use of slurs and ties. Fingerings are indicated by numbers 1 through 5, and some passages include specific fingering instructions like '10' or '8'. A dynamic marking of 'pp' (pianissimo) is visible in the second system. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast and technically demanding piece. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but likely 4/4 or 3/4 based on the phrasing.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notation is highly complex, featuring rapid sixteenth-note passages, triplets, and frequent use of accidentals (sharps and naturals). Phrasing slurs are used extensively to group notes across measures. The first five systems show continuous, dense melodic lines in both hands. The sixth system shows a more varied texture, with some measures featuring single notes or small groups of notes in the bass line while the treble continues its rapid movement. The overall style is characteristic of late Romantic or early 20th-century piano music.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics include *cresc.* and *ff*. A measure rest is present in the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. Dynamics include *ff*.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics include *ff* and *p*. A measure rest is present in the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics include *p* and *pp*. A measure rest is present in the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics include *p*.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics include *p*.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The first staff has a slur over a series of notes. The second staff has a *dim.* (diminuendo) marking. The system ends with a repeat sign.
- System 2:** Starts with a *volante* (flourish) marking and a mezzo-piano (*mp*) dynamic. The first staff has a slur over a series of notes. The second staff has a *p* (piano) dynamic. The system ends with a repeat sign.
- System 3:** Starts with a piano (*p*) dynamic. The first staff has a slur over a series of notes. The second staff has a *pp* (pianissimo) dynamic. The system ends with a repeat sign.
- System 4:** Starts with a piano (*p*) dynamic. The first staff has a slur over a series of notes. The second staff has a *dim.* (diminuendo) marking. The system ends with a repeat sign.
- System 5:** Starts with a piano (*p*) dynamic. The first staff has a slur over a series of notes. The second staff has a *mf* (mezzo-forte) dynamic. The system ends with a repeat sign.
- System 6:** Starts with a piano (*p*) dynamic. The first staff has a slur over a series of notes. The second staff has a *pp* (pianissimo) dynamic. The system ends with a repeat sign.

Additional markings include *Ossia.* (Ossia), *quasi glissando*, *sonante*, *mf*, and *ppp*.